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SOUTH INDIA PHILATELIST'S ASSOCIATION

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(Affiliated to the Philatelic Congress of India)

EDITORIAL

Elected President FIP



Our heartiest congratulations to Mr. D. N. Jatia on being elected as President of Federation Internationale de Philatelic (FIP) the highest body to control the activities of World Philately, at its 59th Congress of FIP in London on the 14th. May, 1990. He becomes the 9th President of FIP in its 65 years of existence. He is not only the first from India but also first from outside Europe. We are exceedingly happy particularly as he was our nominee from the Philatelic Congress of India.

The views contained in the articles published are the author's own and not necessarily those of the Association.

The Federation Internationale de Philatelie (FIP) was founded in Paris on June 18, 1926, when delegates from seven nations decided upon founding an international federation of philatelists that would be in a position to speak for the moral and material interests of philatelists all over the world. By 1933 the number of national members had increased to 13. By 1938 it had risen to 18. To day FIP has 67 members federations.

The aims of FIP include promotion of philately by every possible means on a global basis, and encouraging friendly relationships among collectors from all over the world with a view to supporting peace and friendship among the peoples on this planet.

"D. N." as he is popularly known, took philately seriously since 1970 when he won two 'Golds' for his exhibits in the first National Exhibition. In 1973 he secured the Grand Prix in the National Class for his finest collection of Indian classic stamps at the International Exhibition in New Delhi which marked his meteoric rise in the world of philately both at home and abroad. Since then he never looked back but plunged himself with heart and soul for the cause of philately.

Jatia has several "FIRST" to his credit. He was the first Indian to win Gold with special prize at any International Exhibition abroad (Switzerland 1974); the first Indian to serve on the International Philatelists Jury (ARPHILA at Paris in 1975 -- and since then was Jury in as many as 25 World exhibitions, the first Indian

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SIPA MEETINGS

SECOND SUNDAY of every month - Regular meeting at the Philately Bureau, Anna Road, Post Office,

THIRD SUNDAY of every month - Auction meeting at our Library Hall at 6, Nannian Street, Madras-3.

(Timings: 10-45 a. m. to 1 p. m.)

BIRDS FROM THE PAST ON STAMPS

By P. J. LANSPEARY

During the nineteenth century A. D. a number of carvings and paintings on rock were discovered by explorers and archaeologists in Southern Europe and Africa. These had been preserved to modern times because they were deep in caves and had not been greatly affected by climatic conditions. Experts have estimated that they date from the period 30,000 B. C. to 10,000 B. C., known as the Upper Palaeolithic, and are almost certainly the first pictures of any kind produced by man. The cave men of those times lived off wild animals and much of their art depicts them being hunted but birds appear in some of the scenes.

Why did representational art not only begin but flourish in what must have been a savage and violent society? The theory most generally accepted is based on the widespread belief, known to have existed among primitive people, that they could gain control over any object that was represented in some way. The intention was, by making pictures of animals, either to increase their number or to make their capture easier. Pictures of birds from those pre-historic days have appeared on the stamp of four countries and it is interesting that the two species concerned, Ostrich and Crane, are both large and were probably hunted in the same way as animals:—

Algeria. 1966, Neolithic Rock Engravings at Tassili-des-Ajjers, Sahara, 5,000 B. C. 2d Ostrich (S. G. 453)

Botswana, 1975, Rock Painting at Tsodilo Hills. 4c. Ostrich (S. G. 346)

Lesotho, 1968, Rock Paintings. 15c. Cranes (S. G. 164)

Mauritania. 1975 Rock Carvings at Zemmour. 5 u. Ostrich (S. G. 473)

In ancient Egypt birds were objects of veneration and figured prominently in all forms of graphic art. Nature was conceived as being imbued with magic power and the most important natural phenomena were birds which were thought to be winged souls and certain species were assigned to particular gods. The people firmly believed in another life after death and it was customary to surround the dead with familiar objects and scenes to ensure that life in the next world was pleasant.

Family treasures were buried with the dead and the walls of the tombs of wealthy citizens, whose families could afford to pay the painters and craftsmen, were decorated with paintings and carvings. Because the burial places were strongly built, often hewn out of rock and protected

from the elements, many have been preserved long after other buildings had fallen into ruins.

Over 40 species of birds have been identified in the pictures of ancient Egypt which is testimony to the care taken by the artists and to their intimate knowledge of bird behaviour. They were the world's first ornithologists as well as the first great bird artists.

A favourite occupation along the Nile valley was hunting birds, using nets or harpoons, and there are many tomb pictures showing such scenes. For the 'Interartes' Stamp Exhibition of 1972 East Germany issued a 10 pf. value (S. G. E. 1503) which showed part of a bird trapping picture from an Egyptian tomb dated about 2,400 B. C.

An example of a bird god was provided by Egypt in its Post Day issue 1975 which comprised four stamps illustrating ancient treasures. The 20 m. value (S. G. 1247) depicted the goddess Maat facing the god, Thoth in his usual form of a Sacred Ibis. The picture is of a statuette dating from the fourth century B. C. and, like the tomb decoration on the East German stamp, comes from an early period in the history of ancient Egyptian civilisation.

During the Greek and Roman empires and in the Middle Ages a favourite art form was the mosaic. At first these were made with very small squares or rectangles or coloured stone laid in plaster but later, as the craft developed, artificially coloured pieces of vitreous paste were used in order to obtain shades of colour which could not be achieved with natural stone. By their nature, many of these have been preserved, some intact and with their original colouring unfaded. Scenes from nature, often including birds, were the subjects for many mosaics, particularly those of Graeco-Roman origin. Many of the pictures are full of life indicating that a careful study of natural history had been made by the artists who were probably of Greek descent. The Romans did not attach much importance to art though they liked to have the floors and walls of their villas decorated with mosaic work. Examples of mosaics featuring birds have appeared on the stamp of several countries;—

Albania. 1969, Ancient Mosaics—First Series. 80 q. Bird and Tree (S. G. 1360) 1970, Ancient Mosaics—Second Series. 5 q. Bird and Grapes 10 q. waterfowl 20 q. Pheasant and tree Stump 25 q. Bird and Leaves (S. G. 1391/2/3/4) 21.25 Peacock (S. G. 1396) 1972, (Ancient Mosaic—Third Series. 5 q. Cockerel 10 q. Bird 15 q. Partridge

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TANAPEX '90

STATE LEVEL PHILATELIC EXHIBITION

The seventh circle-level Philatelic Exhibition of Tamilnadu titled, 'TANAPEX 90' was conducted by the Tamilnadu circle of Postal Department at Coimbatore at the Government College of Technology premises from 4-10-90 to 7-10-90.

All the previous circle level Philatelic Exhibitions that were organised in 1973, 1975, 1978, 1981, 1985 and 1988 were conducted at Madras. This was the first time that the state level exhibition (TANAPEX) was conducted outside its capital in Tamilnadu.

The group classification was as usual for the state level exhibitions with one exception for the addition of a group, I₉, 'Championship class'. However there was no participation under that group. The classification also included a special group for schools collection.

The participation in the Exhibition was open to Philatelists throughout Tamilnadu State, Pondicherry and Karaikal areas.

The total number of participants and the number of frames that were on display are as follows :

	<i>Participants</i>	<i>No. of frames</i>
Invites	12	48
Seniors	60	246
Juniors	111	250
Schools	5	18
	—	—
	188	562

The exhibition was inaugurated as programmed on Thursday 4-10-1990 by His Excellency, The Governor, Tamilnadu. Shri Surjit Singh Barnala. After the prayer and the welcome address by the Chief Postmaster General, The Governor also released a special cover on the occasion.

The theme, highlighted for the special cover and special cancellation was, 'concern for environment, eco-balance and non-pollution of atmosphere'.

The First Day (4.10.90) cancellation depicted the flying birds with the caption, 'Skies so clear, you want to fly', to spell the importance of clean skies as the pre-requisite for life. The other cancellations being; 5-10-90 Ozone; the slogan, 'Keep Ozone intact', to stress the need to protect the Ozone layer from further damage by chloroflourocarbons which it is said have already made a hole in the Ozone over Australia. The meaning of the design is:- it is explained that the hole, if not controlled might result in a major disaster for our planet by heating up the environment resulting in green-house-

effect-submerging vast tracts of many continents under the sea. 6-10-90 the slogan for it was, 'Let us not pollute' stresses the need to keep the earth free from pollution caused by smoke, dust, gases etc. For the last day, 7-10-'90—The cancellation depicted, 'Orchid' (The name of which not mentioned). There was no slogan provided for this cancellation. The leaflet explained that the orchid, as a fine endangered specimen of plant life which would become extinct like many others if we did not stop destroying them and with a suggestion that we all should nurture natures beautiful flora and fauna.

There was no mention in the programme about the Souvenir release. However a beautifully printed souvenir was brought out during the occasion and was sold at the philatelic counter for Rs. 25/- each, while the cancelled special covers were sold at Rs. 2/- each, the souvenir containing articles from eminent philatelists and Departmental officials with illustrations of special cancellations of the exhibition, special cancellations of Tamilnadu circle, Participants list, the last TANAPEX exhibition photographs and with numerous advertisements is worth keeping in a philatelic library.

During the course of the exhibition various entertainments Mimicri/Ventriloquism, Dance, Magic show, Quiz for students, Painting competition etc. have also been conducted, which no doubt had drawn the attention of those children participants in the said events to the stamp exhibition. Still most of the teachers who accompanied the children to go round the exhibition had little interest in the hobby and as one observer had pointed out, were just driving the children to the exit, without allowing even those who wanted to have a look at the stamps. It only emphasizes the need for introducing this hobby in every school by compulsorily starting a philatelic club as well training a few teachers which can also be easily achieved by introducing a chapter on Philately for studying at Teachers' training level itself.

The authorities kept ready for distribution sufficient number of awards which included: Rolling Trophics-7; Rolling Shield-1; for seniors, Vermcil (Silver with Gold coating)-5; Pure Silver-5; Silver Bronze-7; Bronze-50; and cash prizes of Rs. 500/-; Rs. 300/-; Rs. 200/- to schools-the total number being 183. However the competitors have failed to consume or exhaust all the awards. Since many of the exhibits were not upto the mark and some lacked in material, study and presentation. Here it is hoped that those participants who couldn't make the

higher grade have now studied the other good exhibits and benefited.

In this connection it should be mentioned here as unfortunate that the authorities have not thought of making available the catalogue of the exhibits to the exhibitors and visitors. The competitors had to go in search of their exhibit from one place to another and the visitors (which include the competitors also) had to go round the exhibition without knowing, under which category a particular exhibit was put up and in how many numbers of frames etc.— By knowing the name of the exhibitors of a particular exhibit the like minded or the interested one may have a chance to contact him in person (if available at the site) and discuss the exhibit as well gain knowledge about the availability of materials connected with the exhibit. After all it is only a hobby which provides chance of contacting many people belonging to different fields and need not be curtailed by the organisers by not following this world wide practiced norm of providing Catalogues on the opening day of the exhibition itself.

Many of the award winners were from Madras, for which the credit goes to the South India Philatelist's Association, whose members have dominated in almost every category of exhibits; because of its intense training to its members through regular meetings, displays, library facility and by conducting its own exhibition at regular intervals even calling exhibits at National level and above all publishing very useful and informative items of Philately through its Bulletin, 'SIPA'.

Naturally, now the Coimbatore Philatelists who had the opportunity of seeing a State-level exhibition at

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to be invited to present a paper and give a talk at the Royal Philatelic Society, London, and at the Collectors Club, New York, in 1980.

He is the first Indian elected to sign the Roll of Distinguished Philatelists, the foremost honour any philatelist can expect to receive. He is also the first Indian to receive the 'Order of Sofia' for his contribution towards world philately. And now the first Indian at the top of the World Philatelic Organisation.

Deoki Nandan Jatia (b. 1930) comes from a family well known as connoisseur of art. His grand father, Sir Onkarmull Jatia, KT,OBE became famous for his unique collection of clocks and cutglass. This marvellous collection, preserved meticulously even today, is a veritable museum, where every one of the clocks is not only ticking chiming, but keeping perfect time. Mr. Jatia's father Kanailal, excelled himself in gardening and D. N. for his excellent philatelic collections on Indian Classics.

He played a dominant role in India's successful holding of the International Philatelic Exhibitions in 1973, 1980 and 1989. It was through his personal efforts

their City must have studied and understood the various types of collection, the variety of Philatelic materials and the method of presentation etc; and changed their earlier opinion if there was any as some used to say, that the awards were being given only to known persons and that the jury's decisions might even be biased.

Our visit to Coimbatore has also provided us a good opportunity of meeting number of Coimbatore Philatelists. Only there we realised the loss in not having met them earlier "The Philatelists Coimbatore", and the "Coimbatore Numismatic Association" being a branch of the first named are functioning together in one place. The members and office bearers who ever that we have met were all very receptive and knowledgeable. It is only the distance between the two cities that was preventing us from understanding each other and sharing our views etc. In this respect we should appreciate the authorities for having chosen a different center other than Madras. However it is a matter to be pointed out: of which every one connected must be aware of by this time that these exhibitions should always be conducted at a central place and not in a far corner of the city, to draw more viewers to make it really useful; as well merely conducting an exhibition with all formalities and only for the sake of the participants alone will not serve the main purpose, that is to educate and bring into the fold of this great hobby of Philately more and more children and others. Unless the Philatelists are given a chance to take part and play a role in all these preparations the efforts may fail to serve its purpose.

(The list of award winners in TANAPEX '90 will be published in the next issue of this Bulletin).

M.T.K.

and contacts that the famous collections from abroad, including the prestigious Royal Collection of Queen Elizabeth were on show at these exhibitions.

Jatia was the founder President of the Philatelic Congress of India and was President of the Inter Asia Philatelic Federation (FIAP) He was appointed a member of the Board of Directors of FIP in 1980 and became senior Vice President of the FIP Board in 1984. As a member of the FIP Board he played a prominent role in the revision of the FIP statutes and exhibition regulations GREV & SREV's including Jury training. He is now busy in finalising the code to be followed by the FIP Commissioners.

We look forward that with his devotion & untiring efforts in promoting the hobby, he, as President of the FIP would leave a lasting mark towards the World Philatelic activities

The South India Philatelist Association pledge their full support in all his endeavours for putting Indian Philately firmly on the World Philatelic Map and appeal to the President of India to honour him fittingly by conferring "Padma Vibhushan" Award in the near future.

(S. G. 1564/5/6) 1974, Ancient Mosaics from Butrint, Bogradec and Apollini—Fourth Series. 5 q. Duck 10 q. Bird and Flower (S. G. 1653/4) 25 q. Duck 40 q. Cockerel and Donkey (S. G. 1656/7)

Dahomey, 1972, UNECO 'Save Venice' Campaign—Mosaics in St. Marks Basilica. 35 f. Secretary Bird 40 f. Cockerels carrying Fox 65 f. Noah releasing Dove (S. G. 463/4/5)

Tunisia, 1949, Air. 100/200/200f Bird from Ancient Mosaic (S. G. 320/1/2).

United Nations, 1969 Detail from Tunisian Mosaics—Third Century A. D. 6 c. Ostrich 13 c. Pheasant (S. G. 201/2)

The Mosaics pictured in the stamps from Albania, Tunisia and United Nations are all from the Roman era while those in the Dahomey set date from medieval times and, although made centuries after the Roman ones, cannot be regarded as superior to them in any way.

From very early in the civilisations of the Far East, all the great artists, particularly those in China and Japan have produced pictures of birds. For them birds were not just beautiful living creatures but part of a vast universe the meaning of which they strove to express by showing a small part of it. Feelings such as these account for their many pictures of nature scenes including those in what is known as the 'Flowers and Birds' genre. In these, which have been produced in a continuous tradition lasting from the third century A. D. until modern times, the subjects were often generalised and stylised in case anything too lifelike should distract from the spiritual effect. With some artists however, realism breaks through and it is possible to identify the species as for instance, in the 'Black-necked Cranes' of Chen chi-fo. A good selection of bird portraits by Far East artists has been chosen for stamps as can be seen from the following list:—

Ajman, 1972, World Conservation of Birds. 1 d. Egrets 2 d. Pheasant and Chrysanthemums 3 d. Egret 4d. Hawk 5 d. Storks 10d. Pheasant 2 r. Pheasant 3 r. Parrot 10 r. Cranes and storks.

The designs for this set were all taken from paintings by Hokusai (5 d and 10 r.) and Hiroshige (others), two of the most famous of all Japanese artists, both of whom were active during the first of the nineteenth century A. D.

China, 1962, The Sacred Crane from paintings by Chen chi-fo. 8/10/20 f. Black-necked Cranes—three different designs (S. G. 2029/2030/1)

China (Taiwan) Ancient Chinese Painting from the Palace museum. 1960, \$1.60 Birds and Flowers—after Hsiao Yung S2 A Pair of Mandarin Ducks in Rivulet—after Monk Hui Ch'ung (S. G. 360/1) 2966, \$5 Magpies—after Lin Ch'un (S. G. 510). 1969, \$1 Pheasant and Flower—Lu Chih, Ming Dynasty \$2.50 Birds and Bamboo and \$5 Birds Flowers—Sung Dynasty \$8 Black-necked Cranes—G. Castiglione, Ching Dynasty (S. G. 716/7/8/9)

Giesuppe Castiglione, 1698-1768, was an Italian Jesuit missionary and amateur painter who settled in China about 1730. He studied the Chinese style of painting and combined Western realism with Chinese brush work. He was the first Western painter to be appreciated in China and enjoyed great success. So the oddity of a Chinese painter with an Italian name has a simple explanation—he did have a Chinese name, Lang Shih-Ning, by which he was often known. Some of his most celebrated works are in the Musée Guimet, Paris. 1973, Spring Morning in the Han palace—Handscroll. \$1 Feeding Peacocks (S. G. 938) 1975, Ancient Chinese Printings on Fans. \$8 Sparrows among Bamboo (S. G. 1070)

Japan 1946. 130/4 y. Bean Goose and Barnacle Goose—after Hokusai (S. G. 429 and 446) 1949 Postal Week 8y. Barnacle Geese—after Hiroshige picture of Moo and Geese (S. G. 556) 1974, Inter-Parliamentary Union Congress, Tokyo. 50 y. 'Aizen' Ducks in pond—after Kawabata (S. G. 1366) 1974, International Correspondence Week 50 y Pine and Hawk (S. G. 1367) This is part of painting by Sesson, 1504-1589, the famous Japanese painter of the Muromachi era, 1333-1573. He was celebrated as an artist of the Sesshu school using Indian ink painting in the Far East was a development of writing which accounts for the use of black ink as well as colour and importance assumed by the brush stroke and the line. Sesson used a rice straw brush for the pine trunk and a soft hair brush for the hawk. The original picture can be seen in the National Museum, Tokyo.

Monaco, 1970, Expo 70, Japanese Print. 30 c. Ibises (S. G. 972)

Rwanda Republic, 1970, Expo 70, World Fair, Osaka, Japan. 20 c Flower and Peacock—Japanese painting (S. G. 361)

Sharjah and Dependencies, 1967, Post day. 1r Pheasant and Chrysanthemums (Appendix) This is the same painting by Hiroshige that was used for the 1972 Ajman 2 d value. A few more examples of stamps illustrating birds of the past are given below. These do not exhaust the theme and more may be discovered by searching the catalogues:—

Greece 1959, Ancient Greek Coins. 101. Eagle and Jupiter's Head—Olympia, fourth century B. C. 201. Owl and Athene's Head—Athens, fifth century B. C. (S. G. 799/800) 1961, Minoan Art, Frescoes at Knossos, Crete 50 1. Partridge (S. G. 868) 1973, Archaeological Discoveries on the island of Thera. 1 d. 50 Bird Jug 2 d. 50 Fresco of Swallows (S. G. 1228/9)

Portuguese Guinea, 1967, Guinean Artifacts from Bissan Museum. 10 c Pelican—stylised carving (S. G. C 392)

Ras Al Khaima, 1967, fourteenth century Arab Painting. 10 d. Heron (Appendix)

Upper Volta Republic, 1971, Air, Museum Miniatures, 100 f. The Herons—Egypt 1354 A. D. (S. G. 327) The portrayal of birds in all forms of representational art throughout history reflects man's continuous interest in them. Stamps illustrating this theme may be rejected by the 'Pure' bird stamp adherents as being more appropriate to 'Art on Stamps' or even 'History on Stamps' but they can legitimately have a place in an ornithological collection. And broadening the theme by their inclusion will surely make the collection more interesting and comprehensive.

(Courtesy : STAMP MONTHLY)

EXTRA ORDINARY STAMPS AND POSTAL STATIONERY OF U.S.A.

Already the U.S.A. has bought out the 25-Cent Eagle and Shield pressure-sensitive stamp test-marked last year, the 25-cent Hologram stamped envelope, the White House and Jefferson Memorial picture postal cards, and the recently issued George Caleb Bingham art postal card.

They have now brought out first stamp of Bank Automated Teller Machine sales called A.T.M. stamps from the 18th of May in Seattle of Washington. The 12-stamp pane of 25-cent Flag stamps, produced for the Postal Service by the Avery International Corporation of Pasadena, California, will be test marked for six months with Seattle First National Bank (Scafirst).

Beginning May 19th stamp panes will be available in 22 ATMs at 10 locations in Seattle. During the test period the stamps will be available at philatelic centres and mail Orders from the Philatelic Sales Division in Kansas City, Missouri.

The material selected was a specially formulated polyester film. The stamp pane developed for the test is less than .005 of an inch thick and consists of ten layers with a polyester film sandwiched between a coating of Varnish with phosphorescent taggant (necessary for postal Cancellation equipment) and a backing layer called the release liner.

Courtesy-Signet-Apl. Jun. 50